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GEORGIA CHAPTER MAKES PRESENTATION TO ATLANTA AIA

On July 22nd, Chapter Vice-President **Amie Spinks**, Chapter Secretary **Jon Buono**, and local DOCOMOMO/US Board Member **Jack Pyburn, AIA** introduced the Georgia Chapter at the monthly lunch meeting of AIA Atlanta. The presentation was well-attended and was greeted with a large show of interest and enthusiasm from the professional community. Below is the text from Buono's introductory remarks concerning the preservation movement and its early relation to the profession and Modern Architecture.

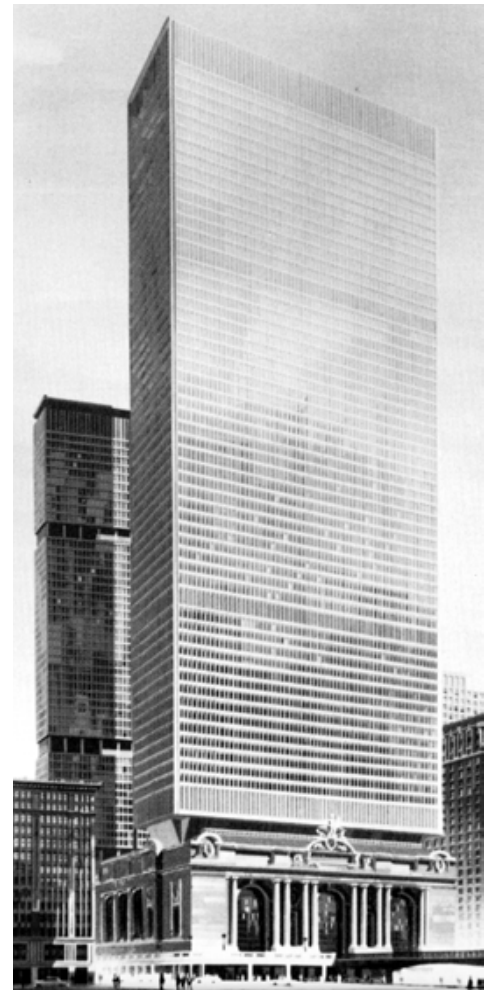
"Good afternoon members and fellows of the AIA. To set the stage for my introduction of DOCOMOMO, I want to begin by discussing the evolution of attitudes towards Modern Architecture, within the field of preservation. I am going to start by quoting a 1972 letter published in the NY Times that protested the preservation of a building in Manhattan.

"I challenge anyone to stand in the building and declare that any spirit illumines a single face that rushes through on its intent journey from here to there...the landmarks lovers should rather commission a topflight photographer to prepare an elaborate 'coffee table' portfolio of the building in spectacular color so that they may hold on to their conceits and enjoy having their egos scratched. Many other monstrous 'landmarks' ought to be preserved *only* in the same style (italics mine)."

"The letter's title was, 'Grand Central is not at all a thing of beauty, but an eyesore, depressing to the spirit, and should be knocked down.' The writer, I. Jordan Kunik, was a patent lawyer in Manhattan and clearly didn't mince his words.

"However ghastly the notion of demolishing the structure may sound to younger ears, some in this room will recall that the writer expressed the opinions of many New Yorkers at the time. Grand Central was not widely considered a monument, but rather a big dirty building. The building's façade was blackened by soot, and had been neglected for decades. The interiors were simultaneously crowded and obscured by layers of *ad hoc* repair. Furthermore Grand Central occupied a large parcel of land while simultaneously serving as the major hub and gateway to millions of commuters and tourists to the city.

"To many eyes, the building was too young to be historic, but simultaneously too old to be useful. Grand Central was constructed in 1913. To my generation, a resource from 1913 is unquestionably significant, but in 1968, the building was only 55 years old. In 1968, Grand Central Terminal



Rendering of Marcel Breuer's 1968 proposal for the Grand Central Terminal office tower. *Marcel Breuer Papers, Archives of American Art, Smithsonian Institution*

represented what is today commonly referred to as the "Recent Past".

"As Robert Venturi has noted, 'within the inevitable cycles of taste, we tend to abhor the architecture of the recent past and admire only that of the distant past.'

"Nothing could testify to that sentiment more than the rendering unveiled by the Penn Central Corporation in June of 1968.

"The failing Penn Central Transportation Company owned the building and proposed a 55-story tower, to rise from the

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PEACHTREE HILLS APARTMENTS THREATENED



Georgia State University Library, Special Collections

Recently reported in the *Atlanta Journal Constitution*, local developer Isakson-Barnhart has proposed a project to demolish the historic Peachtree Hills Apartments and replace them with a retirement community.

Peachtree Hills Apartments are located at 2278 Virginia Place, NE in Atlanta. The 311-unit complex was completed in 1947 and designed for the Jones family by Atlanta architects Burge and Stevens. The project, delicately sited in a grove of mature pine trees, was an early example of modern multi-family housing design and was featured in *Architectural Record* in March of 1947.

Previous proposals for the site included towers which preserved the original structures, but were objected to by the local community due to their overwhelming scale. Unfortunately, the new proposal removes all the historic apartment buildings. The new proposal is described by the developers as the "replacement of transient, moderate-income apartments with permanent, upscale residences" and intends to evoke the designs of local Classicist architect J. Neel Reid.

For more information on the project, visit Isakson-Barnhart's website at: <http://www.isaksonbarnhart.com/Zoning/PH>

Jon Buono, with contributions from Catherine Barfield, AIA

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center of Grand Central's waiting room. The project was designed by Marcel Breuer and the concept behind the architectural imagery was clear. Here was a shiny modern tower, which acknowledged the building's 1967 landmark status (simply by not tearing it down), but boldly capitalized on the property's air rights in order to create speculative office space.

"Grand Central's landmark status was directly the result of another NY train station. In 1964, the Penn Central Corporation had succeeded in demolishing Pennsylvania Station, and the building quickly became a great martyr for the preservation movement. It should be noted that central to this movement was a group of young NY architects called AGBANY, which stood for: 'The Action Group for Better Architecture in NY.' AGBANY successfully organized masses of architecture students from the city's schools and demonstrated to stop the demolition.

"The movement grew in numbers, but was eventually defeated, as demolition began in early 1964. But if the preservationists lost the battle, they were certainly determined to win the war. In 1965, New York passed the Landmarks Preservation Ordinance which gave the city the power to identify and protect its historic, architectural, and cultural heritage. The issue continued to gain momentum and in the following year the National Historic Preservation Act created a preservation framework for the entire country.

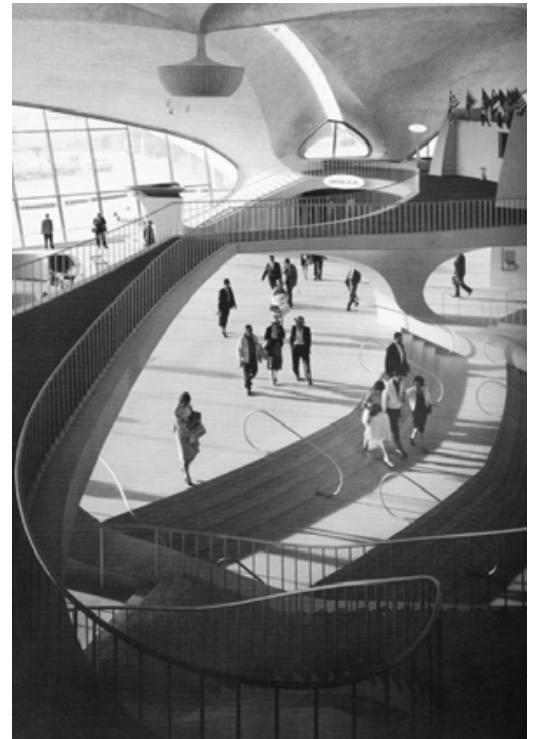
"But at this point, I would argue, the battle line between preservationists and most often Modern architects was drawn. The preservationists fought with history and a little legislation, while the Modernists argued for architectural reform and progress.

"Such was the case with Breuer, who employed the then-popular details of office tower design, notably a thin tall rectangular slab. The composition was rationally divided by mechanical floors, and gave a monumental status to an otherwise banal program. The terminal, however, survived only as the dot of a colossal exclamation point.

"As the New York Times Architecture critic, Ada Louise Huxtable summed it, the proposal was 'an excellent job with a dubious undertaking, which is like saying it would be great if it wasn't awful.'

"Huxtable's sentiment concerning the proposal's insensitivity was shared by many members of the architectural profession: Philip Johnson spoke out, as he had concerning Penn Station, but there were other modernists such as Harmon Goldstone. Goldstone, who began his career working under Wallace K. Harrison, was a major figure in the formation of the NY Landmarks Preservation Commission.

"But to others in the profession, the issue was met with indifference, even hostility, because Grand Central was not a Modern building. And by that I mean Modern with a capital 'M' (although its orchestration of viaducts and rail lines was certainly innovative for its time). It was not Modern, like Charles Luckman's Madison Square Garden, recently com-



The contextual differences between structures such as Grand Central Terminal (above) and Eero Saarinen's TWA Terminal from 1962 (below) are integral to understanding their unique architectural significance. *Top, author; bottom, Ezra Stoller*

pleted on the former Penn Central site (Luckman, by the way, had worked with Gordon Bunshaft to conceive one of the Modern Movement's most significant office towers-Lever House). Grand Central did not conform to the then-current aesthetic, and its criticized architectural mimicry, carried out in the suspended arches of its great hall and mass of concealed structural steel work only added to the charges against its decrepit state and provided more reason for its replacement.

"But the Landmark Commission dug in its heels, and refused to approve Penn Central's proposal. After ten years of litigation, the decision was ultimately rendered in the Supreme Court, and the case has until today served as the basis for Preservation Legislation across the country.

"In the ruling, Justice William J. Brennan stated that 'when a city declares a building like Grand Central a landmark, it *continued on page 3*



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does so for the public good.' As we read this today, we can't help but question what Justice Brennan meant by 'a building like Grand Central?' Like Grand Central in its size, in its styling, in its details? Or like it, in its age?

"What is the typological equivalent to Grand Central from the period following World Wars I & II? Certainly, the patterns of society and technology have drastically changed since Grand Central was constructed in 1913. So much so, that if we are looking for a building 'like Grand Central' we're not going to find it.

"It is important to note that the buildings that galvanized the preservation movement were approximately 50 years old when the legislation passed. In many ways, their images, and architectural style, have become symbolic of preservation itself.

"But preservation is by its very nature perpetual- a continuous process of identification and protection, and must be refreshed with new eras and new facades, so to speak.

"Obviously it is ironic that, forty years later, we may find ourselves campaigning to save a Modern building or site that originally resulted in the demolition of a much older structure. This may seem the mother of all contradictions. I would argue that this seeming contradiction is the consequence of a fight, between preservation and modernism that too often was debated in terms of style instead of significance. Buildings must be understood in their own contexts, and in the past few decades, the architectural community has grown to embrace this tolerance, with truly innovative and inspiring results."

Jon Buono

A Context for the Constitution Building

The following text has been developed by the Chapter to provide a historic and aesthetic context for consideration of the Atlanta Constitution Building, currently threatened by demolition for construction of the Multi-Modal Passenger Terminal (MMPT).

The 1940s were a considerable period of growth in Atlanta. In the years leading up to World War II, the downtown area (roughly defined by the corridor of blocks stretching from North Avenue south to Memorial Drive) continued to grow as the city's major commercial and business district. At the center of this growth were the blocks straddling the railroad gulch, also referred to as the "Heart of Atlanta" due to their proximity to the "Zero Mile Post" which marked both the Southeastern terminus of the Western and Atlantic railroad and the city's earliest settlement. Throughout the first half of the 20th century the area held its place as the civic center, spurred by new development in West End and an increase in urban housing density from multiple projects by the Works Progress Administration. Shops and business along Forsyth, Whitehall, and Mitchell Streets continued under the period of Jim Crow legislation and represented a crossroads for many white and black residents of Atlanta.

The district's vitality was directly related to Atlanta's two train stations. The railroad boom from the 1920s left its mark throughout the city, most notably the eight trunk lines coming under the viaducts to the Union (constructed 1930) and Terminal (constructed 1905) Stations. Terminal Station, located at the intersection of Spring and Mitchell Streets, served the Central of Georgia, Atlanta & West Point, Seaboard, and Southern rail lines. Passengers from near and far would walk down Mitchell Street to shop at the many stores on the southern side of the gulch, including Rich's, Bass's and the Kress ten-cent store. The Central of Georgia line even promoted "Rich's Shoppers Specials" to entice riders into the city.

During the years of World War II, Five Points intersection was the rallying point for bond drives and other public demonstrations, as it had been during the previous war. The commercial district also provided entertainment and distraction for GIs on leave to the city. After the war, and as GIs returned, the city rebounded from its wartime rationing of goods and services and assumed an even greater vitality.

Broad Street was known as a printing street and was home to many of the city's journals, including the *Atlanta Constitution*, the *Atlanta Journal*, *Christian Index*, *Sunday Gazetteer*, *Sunny South*, *Weekly Post*, as well as several printing firms and binderies.

In the first week of 1948, the *Atlanta Constitution* moved from its location next to Rich's Department store to a new facility across the street. It was the first building designed expressly for a newspaper in Atlanta, since the *Constitution's* previous building opened in 1884.



Aerial photographs of the downtown district and the gulch, taken shortly after the completion of the Constitution Building in 1948. Both the building and the Spring Street viaduct (right of center in lower image) are proposed for demolition. Georgia State University Library, Special Collections

Conceived at the end of an era, the building's design combined a range of details and expressed a turning point in American architecture. The façade's horizontal bands of windows, curved corners, and sleek stone sheathing contributed to the streamlined aesthetic popularized by the Art Moderne style. But the building's dynamic relation to its triangular site and the continuation of the brick banding throughout each elevation bore the influence of both European Modernism and the progressive designs of Frank Lloyd Wright, notably the widely acclaimed Johnson Wax Administration Building (1936-1939). Further research is being pursued on one of the building's known designers, R. Almond, AIA of the Atlanta firm Robert & Company.

The significance of the new building was underscored during construction in 1947 when the newspaper's reporters ceremoniously placed pennies in the building's wet concrete. The building's cost was reported as \$3,000,000, which was a sizable sum for the time. Expenses for the modern plant included "new presses, steel desks, marble corridors and every mechanical contrivance for publishing a modern newspaper in the shortest possible time." Additionally, WCON, the *Constitution's* new radio station, was located on the top floor of the building. A storefront was designed to occupy the building's sloping base level. Upon moving in, Editor Ralph McGill expressed his desire that the *Constitution's* prestige should grow to match its new home.

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DOCOMOMO VIIIth INTERNATIONAL CONFERENCE TOURS

In addition to walking tours of New York's modern architecture, tours have also been scheduled for New Haven and New Canaan, Connecticut; as well as a two-day bus tour of the Modern Movement in Metropolitan Boston from Saturday, October 2 to Sunday, October 3. Visit the conference website for more information: <http://www.docomomo2004.org/tours.htm>.

MEMBER NEWS

Robert Craig, Professor (Georgia Tech) will publish in November a major study of architect Bernard Maybeck (1862-1957) entitled *Bernard Maybeck at Principia College: The Art and Craft of Building*. (544 pp, over 400 illus, Gibbs Smith, Publisher).

A major revisionist study of Bernard Maybeck based on the extensive Maybeck-Morgan Papers at the Principia Archives, this book is a study of an architect-client relationship, as well the history of Maybeck's last, largest, and longest commission. Based on rigorous scholarship, the book offers new insights on architectural intentions, broadens our understanding of the theoretical influences on Maybeck, and publishes for the first time numerous Maybeck drawings. With its focus on the "art and craft of building," the study reinforces Maybeck's position as a leader of the Arts and Crafts Movement, while demonstrating the architect's experimental use of both traditional and new materials, especially concrete. The over 400 illustrations include 200 color photographs by the author, additional black and white photographs by the author, archival images of construction and of Principia's early history, as well as regional paintings and photographs of the landscape and setting for this Maybeck college, now a National Historic Landmark. Principia College (designed 1920s, built 1931-38) is located in Elsah, Illinois, atop 200-foot bluffs overlooking the Mississippi River, near St. Louis.

For contributions to the Member News section, contact Jon Buono at jbuono@docomomoga.org.

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After most of the offices had been moved, local artist Julian Harris began work on a sculptured 72-foot mural above the building's main entrance along Forsyth Street. Harris carved the sculpture *in situ*, working daily on a scaffold high above the sidewalk. The project lasted over a month and provided a unique live display of an artist at work. The design, which had been developed over the course of a year, recorded the history of the newspaper and depicted reporters, photographers, and printers at work.

Also constructed during the same period was the Rich's Store for Homes. Constructed opposite Rich's main building and adjacent to the Constitution Building, the new store capitalized on the post war demand for houses and provided a wide array of furnishings and domestic goods. The dislocation of the new building inspired the construction of an innovative four-story steel and glass bridge over Forsyth Street to connect the two stores. Dubbed the "Crystal Bridge," it was designed by the Atlanta firm of Toombs and Creighton and was regarded as one of the first Bauhaus-inspired designs in the South.

Transportation improvements continued to affect the downtown district. Begun in 1949, the development of a master urban plan led to the construction of the Metropolitan Expressway System to link the inner city with the national system of interstate highways. Also intended was a commercial expansion for downtown, but by the end of the year, little progress had been made on the project. Such results became symptomatic of the growth trend towards the suburbs. By 1952, through annexation, the city limit had grown to an area three times its size in 1950. During this period, home construction soared in Atlanta's outlying areas and the number of autos surpassed 150,000; each reflecting an enormous shift in personal mobility and residential options.

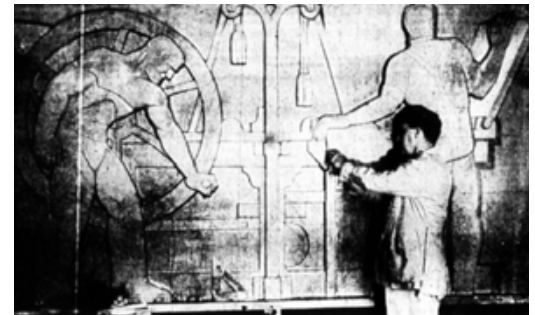
In 1950, James C. Cox bought the *Constitution* and merged it with the *Journal* under the name of Atlanta Newspapers, Inc. Although news and editorial operations of the two newspapers were kept separate, the change did result in the consolidation of many operations. The purchase eventually led to the sale of the *Constitution's* Forsyth Street building in 1953. The new tenant was the Georgia Power Company and the building achieved a new significance as the company's main office and the location where many Atlantans paid their electric bills.

In 1953, Atlanta was still the busiest railroad city in the south, servicing 83 passenger trains a day. But as the expressway neared completion in 1955, daily passenger traffic reduced to 58 trains. The threat to downtown's commercial district was most evident in the 1956 plans for a new shopping mall in the burgeoning area of Buckhead. Opened in 1959, Lenox Mall provided for the exodus of Atlanta residents outside the historic city limits, and as a result, the downtown business district began to suffer.

Construction activity did continue downtown, but it was primarily limited to new office space. In 1957, an expansion of the capital complex was begun, and in the following year



Wright's Johnson Wax Administration Building (1936-1939) Racine, Wisconsin. *Museum of Modern Art, New York City*



Above, the Constitution Building at the end of construction, and below, Julian Harris completing his mural *in situ*. Top, *Georgia State University Library, Special Collections*; bottom, *Atlanta Journal Constitution*

the Fulton National Bank moved into their 25-story tower—the tallest constructed since the William Oliver Building in 1930.

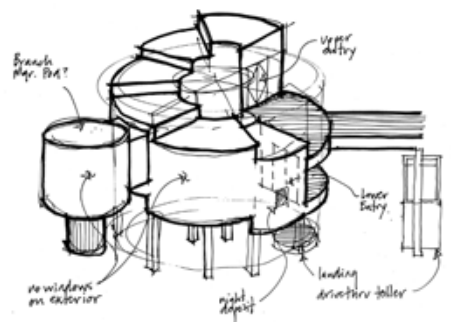
As the center of commercial activity moved northward in the 1960s and 70s, Plaza Park and the rest of the business district to the south of the gulch fell into neglect. In 1960 Georgia Power vacated the Constitution Building and was the last long-term occupant. Further signalling the abandonment of the area, in 1972 both of Atlanta's downtown train stations were demolished and marked the end of private passenger service as AMTRAK took control of the diminished rail lines.



HIGHLIGHTS FROM THE GEORGIA REGISTER

Eugene Britton, AIA recently submitted Register information for the former C&S Branch Bank at 1208 Moreland Avenue, SE in Atlanta. The innovative radial building is currently vacant, neglected, and largely covered by vegetation.

If you have any information in regard to the design and construction of the building, please contact the Georgia Chapter at register@docomomo.org.



CALENDAR

ONGOING

Paul Rudolph: The Florida Houses + The Cannon Chapel
September 10 - December 30, 2004

The architecture of Paul Rudolph is showcased in two exhibits and a series of public events sponsored by the Museum of Design Atlanta.

Paul Rudolph's (1918 -1997) early residential work in Florida, featured in the *The Florida Houses* exhibit, were experimental beach houses that were built economically and designed to harmonize with the natural surroundings. It is these houses that inspired architects Christopher Domin and Joseph T. King to write the book, *Paul Rudolph: The Florida Houses*, and curate the accompanying exhibit of the same name. The exhibit includes models, reproduction drawings, and period photography by Ezra Stoller.

As an additional component to the showcase of Rudolph's Florida work, the Museum has commissioned Domin and King to create an exhibit exploring the design of Atlanta's own William R. Cannon Chapel on the Emory University Campus (1975). Built in the later period of his career, the Chapel demonstrates the breadth of Rudolph's vision, and a lifelong commitment to the ideals established in the early houses.

SEPTEMBER

International DOCOMOMO Conference VII Import-Export: Postwar Modernism in an Expanding World, 1945-1975
September 29 - October 2, 2004
Columbia University, New York, NY
Visit www.docomomo2004.org for more information.

OCTOBER

The Frank Lloyd Wright Building Conservancy Annual Conference
October 13-17, 2004, Madison, Wisconsin
Visit www.savewright.org for more information.

Ancients and Moderns: Atlanta Architecture in the 20th Century
October 21-23, 2004

Organized by the Atlanta Preservation Center, the series of events focusing on residential architecture includes a lecture by Betty Dowling, Professor (Georgia Tech) representing the "Ancients"; a panel representing the "Moderns" with Henri Jova, Cecil Alexander, Preston Stevens, Jr., Joe Amisano, Jerry Cooper, and John Portman talking about the arrival of modern architecture; and a home tour with both "new classical" and modern homes, including residences

by both Jova and Alexander. The panel discussion will occur October 22, from 8-9 pm at McElreath Hall at the Atlanta History Center. For more information, contact the Atlanta Preservation Center at 404-688-3353.

SESAH Annual Conference
October 28 - 31, 2004
Knoxville, Tennessee
Visit www.sesah.org for more information.

NOVEMBER

Paul Rudolph, The Controversial Architect
November 3, 2004
5:30-7:00
Georgia Institute of Technology, College of Architecture Auditorium
A panel discussion with former students, co-workers, and contemporaries of the architect.

UNESCO World Heritage Centre Fourth Regional Meeting on Modern Heritage: North America
November 10 - 13, 2004
hosted by University of Florida College of Design, Construction and Planning Preservation Program

The UNESCO World Heritage Centre is implementing a joint program with ICOMOS (International Council on Monuments and Sites) and DOCOMOMO for the identification and documentation of Modern Heritage. The program focuses on heritage of architecture, town planning and landscape design of the 20th century, to actively work on the safeguarding of this underrepresented category, to raise public awareness on its importance and to underline its role to the World Heritage Convention.

This meeting will be the fourth of such roundtables held around the world, and will take place in Coral Gables and Miami Beach. The University of Florida is a partner with the Bass Museum of Art where the sessions will be held. Other sponsors of the event include The Advisory Council on Historic Preservation, the National Parks Service, Heritage Canada, US/ICOMOS and the Villagers.

As part of the intellectual debate, to facilitate analysis and identify the categories and properties to be considered for protection, conservation and eventually perhaps nomination to the World Heritage List, twenty international experts have been invited to discuss issues of conservation and conduct comparative analyses related to properties and sites of Modern Heritage in North America.

Members of US/ICOMOS may attend this discussion as observers by contacting Roy Eugene Graham, FAIA, Director of the College of DCP Historic Preservation Programs at regraham@ufl.edu.

FOR SALE...



Top photos by the owners, bottom photo by Scott Moore

...a house designed in 1953 by **William Pulgram, FAIA**. Born in Vienna, Mr. Pulgram graduated from Georgia Tech with a Bachelor of Architecture degree and then went to the Ecole des Beaux Arts, where he won first prize for design. Pulgram founded the interior design firm Associated Space Design in 1963.

The house remained in its original condition until 2000, when present owners Larry and Sylvia Feldman hired Heriberto Brito, ASID and Margaret Serrato, AIA, Phd. to aid with a restoration, along with modernization of the kitchen, bathrooms, and utilities. Located at 4055 Randall Mill Road in Atlanta, the house is situated on two acres of wooded land in Buckhead and occupies the road's highest peak.

For more information, contact the Feldmans at 404-231-0393, or 404-402-3641.

RECENT EVENTS

On August 26, 2004, the Georgia Chapter hosted **Ab Geelhoed** at a meeting held in Atlanta.

Introduced by **Jack Pyburn, AIA** as a "national treasure," Ab Geelhoed worked with Shockbeton, a Dutch-based precast concrete firm, from the 1960s through the 1980s. His career includes projects with many important mid-20th century architects. Jack asked Ab for his observations, and invited questions from attendees.

What is Shockbeton? Jack explained the system in general terms: The Shockbeton system involves a shock table, allowing thorough consolidation of the concrete while in formwork. This avoids uneven consolidation encountered with manual vibration.

Jack emphasized that Shockbeton was an industry pioneer - involving architects throughout the entire fabrication and manufacturing process. When asked which architects were particularly adept at working with precast concrete systems, Ab singled out Marcel Breuer as an exceptional example. Breuer traveled to Shockbeton plants in Europe to refine precast designs with engineers and craftsmen.

The highest level of craftsmanship in the process belongs to the mold makers. Built of mahogany, molds must be easily removed, and are fabricated to a 1/16" tolerance. Mold makers would influence the final design of precast panels, according to Ab.

While finish and flexibility are foremost features of precast panel design, shipment and erection are important considerations. Ab described early projects in which entire shipments would arrive broken or damaged. Design of panels that enable packing and shipment quickly became an important consideration. Later shipments were stacked like "books on a shelf" to minimize damage during transport.

Questioned why high quality precast systems have fallen out of favor in recent years, Ab attributed this largely to changes in methods of project delivery. Competitive bidding, a requirement for most public structures, effectively removes the manufacturer from the design process. Specifications written to enable this also discourage innovation, referencing testing and design standards not applicable to the manufacture of precast systems.

To serve as a springboard for discussion, Jack Pyburn assembled a collection of images of important Modern landmarks incorporating precast concrete, many reflecting Ab's professional involvement. Familiar projects were combined with less-familiar groundbreaking projects: John Johansen's U.S. Embassy in Dublin, Edward Durrell Stone's SUNY Albany campus, and projects by Philip Johnson and SOM.

Tom Little, AIA



Ab Geelhoed (left) and Jack Pyburn following the presentation.
Tom Little

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